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ABSTRACT

This guide for an elective quinmester calligraphy course describes it as an exploratory course in the creation of original works using advertising design as the source of the techniques and processes. Intended for grades 7 through 12, the course places particular emphasis on developing the elements of design: line, shape, color, value, and texture, through the use of a wide variety of two-dimensional media. Course content includes activities to facilitate mastery of basic lettering style, application of design elements layouts, and creative interpretations and expressive use of calligraphy. Significant events and people in the historical development of written symbols are also investigated. Some of the course objectives are that the student will be able to: 1) manipulate pens, brushes, and other tools to produce a consistent alphabet; 2) apply the elements of design in the layout of a calligraphic design plate; and 3) relate calligraphic production of visual symbols to the areas of advertising design and commercial art. Activities to facilitate achievement of objectives are suggested. A variety of general teaching suggestions and resources for students and teachers are included. (JLB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 005284

CALLIGRAPHY (Tentative Course Outline)

6693.06

Art Education

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 071977

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CALLIGRAPHY

(Tentative Course Outline)

6693.06

6673.08

6671.15

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ART EDUCATION

Written by: Ralene Diaco

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

PREFACE

Learning has been referred to by many contemporary educators as a noun; but it is a verb experience--full of action and involvement, doing and being. At least it should be--and that kind of involved learning is what this course of study is all about.

The Quinmester Visual Arts Education Curriculum construct is a long range developmental effort directed towards providing a general education for learners in the aesthetically related art education field. To accomplish this goal, instructional courses of study have been developed basically for teachers by teachers. Many Dade art specialists in various arts media have been recruited by the Art Office to write over 75 new and innovative courses of study in the area of art education. Educational specialists from the four corners of this land, along with aestheticians, social critics, and behavioral scientists have hailed the philosophy of the overall art curriculum construct undertaken by the Division of Instruction to be consistent with the latest national trends in art education, and to be an exemplary example of "success" oriented curricula designed to provide intense involvement in aesthetics and creative arts through group and individualized participation on the part of the learner.

All courses of study produced have been constructed with one major goal in mind; to provide a broad framework of goals and objectives; content; instructional procedures and strategies; and suggested learning activities. Many of the technically oriented courses of study list a variety of "Work Sheets" designed to assist the learner with specific and highly technical studio procedures delineated in a manner so that art specialists (teachers) can use them "as is," or utilize the source information as a basis for producing "Learning Activities Packages." The appendix may include other pertinent material needed for today's contemporary art curriculum, e.g., vocabulary, resources for both learner and teacher, etc.

Constructive criticisms or recommendations relating to this publication are invited; please send to: Art Education Office, Room 300, Lindsey Hopkins, A-1.

Charles M. King, Consultant
Art Education

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I. COURSE TITLE

CALLIGRAPHY

II. COURSE NUMBERS

6693.06

6673.08

6671.15

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III. COURSE DESCRIPTION

An exploratory course in the creation of original works using advertising design as the source of the techniques and processes. Particular emphasis is placed on developing the elements of design: line, shape, color, value, and texture, through the use of a wide variety of two-dimensional media.

IV. RATIONALE

After speech, the visual symbols of the alphabet become a vital bridge between man and man. The art of written symbols has developed in various forms through the centuries in different cultures. Today's mechanized culture provides leeway for broad and expressive interpretations by calligraphers of alphabets for use as "beautiful" writing as well as for commercial reproduction. In this course the student will explore his ability to control the symbols of his culture in a creative and expressive manner by the use of a wide variety of media.

V. COURSE ENROLLMENT GUIDELINES

A. Elective, grades 7 - 12

B. No prerequisite

VI. COURSE OF STUDY OBJECTIVES STATED IN BEHAVIORAL TERMS

A. Upon completion of this course the student will be able to graphically and visually present his competencies in the following areas of graphic design:

1. Manipulate pens, brushes or other tools to produce a consistent alphabet.

2. Apply the elements of design in the layout of a calligraphic design plate.

3. Graphically reproduce portions of a well-known verse, book, document, etc., with selected alphabets in a creative format (layout.)

4. Spontaneously produce a calligraphic response for verbal stimulation or word symbols.

5. Prepare an original calligraphic alphabet based on his interpretation of the communicative value of letter symbols.

6. Investigate the expressive aspect of calligraphy.

7. Select various media, materials and techniques to enhance the expressive qualities of a calligraphic presentation.

8. Relate calligraphic production of visual symbols to the areas of advertising design and commercial art.

B. The conditions under which the student will demonstrate his competence:

Given demonstrations, visual presentations, discussions, studio assignments, activities to facilitate the achievement of objectives and critiques, the student will demonstrate the competencies stated in the objectives above.

VII. COURSE CONTENT

A. Activities to facilitate mastery of the following:

1. Basic lettering style

2. Application of design elements to layouts

3. Creative interpretations and expressive use of calligraphy

B. Events and People

1. Historical development of written symbols--briefly stated

a. Cave drawings - pictograms

b. Egyptians - hieroglyphics, symbols developed to represent body, home, food, transportation

c. Phoenicians - beginnings of alphabet

d. Greeks - symbols cut into wax with a stylus, relate to modern Gothic style

e. Romans - thick and thin characteristics, symbols incised in stone, capital letters, later copied with quill pen; emergence of lower case letter forms (minuscules) known today from need to write more rapidly; cursive style develops from need for increased speed.

f. Black letters - heavier compressed style to conserve space on a line; used extensively by German calligraphers.

g. Chancery cursive - style developed by scribes (round hand, book hand.)

h. Printing press developed - calligraphic decline--because of intaglio method of reproduction, original calligraphic designs were destroyed after plates were made.

2. People associated with the development of calligraphic styles and alphabets

Italian	Work Dated
Petrarch	1304-1374
Coluccio	1330-1406
* Poggio	1380-1459
Niccoli	1336-1437
Aretino	1417-1456
Curlo	1417-1456
diMario	1417-1456
Ciriagio	1447-1472
Sinibaldi	1443-
Cennini	1462-1474
* Arrighi	-1528
* Tagliente	-1528
* Palatino	1545-1566
Cresci	1560-1570

German	Work Dated
* Neudörffer	1538 & 1544
* Mercator	1540
Urban Wyss	1544
Kleiner	1548
Wassenberger	1548
Caspar Neff	1549

Spanish	Work Dated
* Juan de Yciar	1548-1555
* F. Lucas	1577-1608
Marante	1631
Andres Brun	1612
de Casanova	1650
de Andrade	1721

French	Work Dated
* Geoffroy Tory	1529
Louis Barbedor	1589-1670
Pere Sanier	1811

English	Work Dated
* Edward Cocker	1631-1676
* John Ayres	1680-1705
* Charles Snell	1667-1733
Samuel Thomas	1690

English (cont.)	Work Dated
P. Roberts	1772
George Bickman	1733-1741

Calligraphic Revival

Europe	Work Dated
* William Morris	1870
* Edward Johnston	1872-1944
* Eric Gill	1882-1940
R. vonLarisch	1856-1934
Anna Simons	1871
* Rudolf Koch	1876-1934
* Alfred Fairbanks	1895-
Heather Child	Contemp.
* Hermann Zapf	1918-

United States	Work Dated
Frederic Goudy	1865-1945
Bruce Rogers	1870-1957
* Wm. A. Dwiggins	1880-1956
* John H. Benson	1901-1956
Alex. Nesbitt	1901-
* Oscar Ogg	1908-
Warren Chappel	1904-
Edward Karr	1909-
Crimilda Pontes	1926-

United States (cont.)	Work Dated
Marjorie Wise	1929-
* Arnold Banks	1908
* James Hayes	
Raymond DaBoll	1892
Edward Catich	1906-
* Lloyd Reynolds	1902
Bryon MacDonald	
Maury Nemoy	1912
Edgon Margo	1906

Abstract Calligraphy

Paul Klee

Braque

Picasso

Ben Shahn

* Complete and extensive information on history and people may be obtained from (1).

C. Projects appropriate for calligraphic interpretation

1. Program covers for dances, lectures, shows, games, etc.
2. Tickets
3. Menus, place cards
4. Greeting cards; holiday cards
5. Letterheads
6. Portfolio covers

7. Decorative maps

8. Advertising - posters, signs, cards, exhibits, dances, concerts, door signs, information signs.

9. Post card - designed for a place of interest

10. Carton and container designs

11. Monograms for stationery, clothes, bags, etc.

12. Athletic symbols, arm bands, banners, club insigna

13. Book covers, title pages, page ornamentation

14. Book plates

15. Illuminated capitals in modern and ancient styles

16. Calendars, clock faces, sun dials

17. Design letters to be used ornamentally on plates, cups, bowls, table covers, draperies, lamp shades, tiles, book ends, rugs, sweat shirts, tee shirts, ties, scarfs, etc.

18. Record album covers

VIII. ACTIVITIES TO FACILITATE ACHIEVEMENT OF OBJECTIVES

Note: Numbers indicated at left of activities correspond to resource text listed in reference section.

A. Activites to control manipulation of tools

1. Produce a guide sheet for use under lettering practice plates. (See measuring techniques recommended for the style selected.)

2. Letter an alphabet in a style selected with attention given to consistent pen slant.

3. Letter an "M" necklace alphabet in a block layout - (8 - p. 44)

4. Explore a single letter in an overall design with experimentation for elongation, exaggeration, constriction, and expansion of basic strokes - (8 - p. 49)

5. Letter a quotation or slogan in a geometric layout - (8 - pp. 48, 45, 30)

6. Experiment with the calligraphic line quality produced by various media - stick and ink, pen and ink, brush and tempera, chisel edge pencil, chalk held on side, broad line crayons, magic markers, small sponge and tempera.

B. Activities related to layout design

1. Develop thumbnail sketches of compositional layouts--work up one layout using a slogan or quotation. - (13 - pp. 104, 105)

2. Experiment with the tonal quality of word masses or page color.

   a. Using one word repeat it several times to form a block design in even spacing or open spacing. - (18 - pp. 14-19)

   b. Produce a varied tone effect by using pen nibs of different widths on one layout. (8 - p. 45)

   c. Produce varied tones by lettering with a greyed ink and over lettering with a darker ink. - (8 - pp. 59 & 12 - pp. 253, 255)

3. Develop a layout for a specific purpose, e.g., record cover, book jacket, cereal box, dog food can, etc., keeping in mind the purpose and shape of the object.

4. Develop a layout using symmetrical or asymmetrical designs by arranging simple, cut out silhouette forms. When a satisfactory arrangement is achieved, letter within the layout (having it under lettering plate) expanding and compressing words where necessary. - (15 - pp. 4, 5, 7, 37, 38, 39.)

5. Develop a layout which integrates lettering and illustration. - (8+ & 7 - pp. 45, 56, 67)

6. Introduce color into a layout in the form of illuminated letters, tissue paper, collage from magazines or photos, colored inks, etc.

7. Explore the textural possibilities of a line of lettering used in expressive abstract calligraphy. - (8 - pp. 59, 45, 46, 47 & 8+ last page)

C. Activities to facilitate lettering of verse, book, etc.

1. Investigate layouts used by calligraphers that are reproduced in books, on slides, etc.

2. Investigate layouts used commercially in magazines, newspaper and billboard ads.

3. Develop a layout which will enhance the selection chosen.

4. Choose the tools or materials which will enable the selected alphabet to be executed with consistency and in an appropriate format.

5. Prepare the completed work for display by matting, mounting, framing, etc.

D. Activities in calligraphic spontaneity

1. Draw a calligraphic line with a Chinese brush or other flexible tool to show an interpretation of a specific word, within a minimum of time.

Suggested words:

hush	wind
symphony	alone
explosion	afraid
crash	love
anger	hate
man	peace
woman	war
child	jazz
storm	bounce
flag	collide
	camouflage, etc. (8 - pp. 14-19)

2. Develop these lines so their initial quality is retained in producing the word which stimulated the original line.

3. Use a large flexible brush or sponge and thinned tempera to produce a large spontaneous set of initials. Develop further by adding the whole name in other colors, with other tools--e.g., pen and ink, magic markers, water colors, etc.

4. Develop poster size responses to me, yes, no posters on large paper. - (8 - p. 74)

5. Doodle a letter - block off a sheet of paper into six rectangles across, twelve down the side; write the twelve letters you plan to work with, doodle five different forms for each one. - (8 - p. 84)

6. Produce a scroll alphabet on large shelf paper roll--combine the alphabets students have acquired with a degree of consistency for the overall effect. - (8 - p. 92)

E. Activities for the development of an original alphabet

1. Review alphabets produced by Arnold Banks, Tagliente, Palatino, Anderson and other calligraphers. - (11 - p. 78; 12 - p. 123; 1 - pp. 137, 210; 8 - pp. 21 and 8+)

2. Calligraphic alphabets must retain the spontaneity and flair of freedom to be expressive; experiment with brush, pen, and other selected tools to produce letters from which to choose.

3. Combine letters in an expressive format to produce an alphabet.

4. Compose a design using rows of upper case letters and illuminate the negative space (between the letters) with felt tip pens or water colors.

5. Develop a verse or quotation using the newly composed alphabet in a creative format.

6. Use an original alphabet in the abstract construction of a calligraphic design considering color, space, texture and balance.

F. Investigation of the expressive aspects of calligraphy

1. Develop pitograms - use words to shape the forms in the picture, e.g., the words tree, trunk, leaves, etc., would be written over and over to form those parts of the picture. - (8+)

2. Select an animal shape - elongate or shorten the letters of the name of the animal so they define the shape of the animal named. - (8+)

3. Develop an illustration for a story - letter the text of the story within the illustration. - (8+)

4. Develop an ideograph using lettering which does not necessarily have to be readable in the finished product, but rather convey the author's literary intention by the way in which the lettering was handled. - (8 - pp. 45, 46, 59)

5. Develop a calligraphic response for the title of a popular television show. Design it as if it may be used as a drop card to introduce the program.

6. Redesign the flag, using expressive lettering as an integral part of the design. - (8 - p. 93)

G. Select media and materials to enhance expressive qualities of calligraphic presentations

1. Design a treasure map on brown paper, burn edges and distress the paper for authenticity.

2. Create a word card using found materials or illustration to increase the impact of the design, e. g., gum wrappers to spell out the word GUM; match sticks to spell out MATCH; words made from materials, such as fabric, cotton, yarn, sand or from drawings made into words, such as SPORTS illustrated by active figures forming the letters, etc.

3. Use collage to change the textural qualities of the paper upon which lettering is being done.

4. Develop a design from rubbings of letter shapes which have been cut out.

5. Select a picture from a magazine. Let it be the focal point of the calligraphic information which it enhances.

6. Create a community alphabet within the class. (Each student designs a letter upper or lower case or a numeral.) Cut the design out of inner tube and glue to cardboard blocks or cut into a linoleum block. Each student may use the alphabets and numbers thus created to do an experimental letter design by doing rubbings or by printing and overprinting with brayers and ink. - (8 - p. 82)

H. Relate calligraphy to advertising design and commercial art

1. Develop a menu cover for a local restaurant

2. Design a book cover

3. Design a billboard for a current movie

4. Create a package design for a product sold in a box, a con, or a label for a bottle.

5. Produce a newspaper layout for a travel agency, department store, real estate development, etc.

6. Create a record album cover.

IX. SUGGESTIONS FOR TEACHERS

A. Sources for verses, quotations and sayings which may be used by students for developing assignments

Bartletts Familiar Quotations. New York: Pocket Books, 1963.

Japanese Proverbs. Mt. Vernon, New York: Peter Pauper Press.

The Bible

Collections of Poetry - visit school library

Colloquial expressions: Where It's At; Tell It Like It Is; Right On; etc. Encourage students in the class to make additions.

Other sayings:

Remember - today is the first day of the rest of your life;

I know you believe you understand what you think I said, but I'm not sure you realize that what you heard is not what I meant;

As soon as the rush is over, I'm going to have a nervous breakdown. I've worked for it, I owe it to myself and nobody is going to deprive me of it;

May the roads rise with you, and the wind be always at your back;

May the Lord hold you in the hollow of his hand, and may you be in heaven a half hour before the Devil knows you're dead. A Gaelic Blessing;

I shall pass this way but once; any good therefore that I can do, or any kindness that I can show, let me do it now. Let me not defer it or neglect it for I shall not pass this way again. Anonymous.

B. Demonstrations of lettering techniques at the blackboard

1. Use a short piece of chalk on its side to produce thick and thin strokes in letters.

2. Use a wide brush with clear water on a board covered with chalk dust to produce letter forms.

C. Basic alphabets for students to practice

Because many alphabets are referred to by different names in different sources, the following list has references included so the intent of the style is clear.

1. Roman - roundhand - (8 - p. 24; 12 - pp. 10, 11, 12, 13, 18, 19)

2. Italic - (19 - pp. 139, 162, 163)

3. Script - (19 - p. 233; Chancery cursive 8 - p. 33)

4. Gothic - (8 - p. 52; 19 pp. 180-183)

5. Old English Text - (12+ - pp. 20-23)

6. Manuscript - (8 - p. 54)

Many variations can exist within each style depending upon the tool used and the slant at which it is held. Students should be encouraged to develop a consistency within a single plate, but experiment for variations as they develop a style.

D. Criteria for evaluation and criticism of work

1. Size: relationship between the lettering and the surface upon which it appears.

2. Form: style of individual letters and their grouping into words.

3. Weight: color of the page, comparison of black and white relationship. Dark, thick letters are considered heavy while delicate thin strokes are considered light.

4. Layout: general composition arranged with a view to obtaining most pleasing or striking results--influences readability.

5. Spacing: includes letter spacing (spaces between letters) word spacing (spaces between words) and line spacing (spaces between lines).

6. Execution: the degree of finish, or polish given to the final work in terms of accurately combining the above ingredients.

E. Width families in the alphabet

There are variations within these two broad groupings of width families:

1. Wider letters - wide letters should approximate the width of a full O: O, Q, C, G, M, W, D, A, V, H, U.

2. Narrower letters - narrower letters can be modeled on the letter S which is about 3/4 of the width of O: S, T, I, J, L, E, F, B, P, R, N, Z, K, X, Y.

F. Letters grouped according to strokes required

1. Straight lines (vertical and horizontal): E, F, H, I, L, T.

2. Curving lines: C, O, Q, S.

3. Curving and straight lines: G, D, U, J, B, P, R.

4. Diagonal or slanting lines and straight lines: A, V, M, W, Z, X, K, N. Y.

G. Sentences which require each letter of the alphabet:

1. The quick brown fox jumps over every lazy dog.

2. The blazing rocket flew to vex a quiet lady on a jasper moon.

H. Often if students look at their work upside down they can see inconsistencies and poorly executed lines more easily. Have them do this to check the straightness and uniformity of curves in their work as it progresses.

I. Have students develop guide sheets or have sheets dittoed or mimeographed to correspond to the pens which will be used. Make them dark enough so the line can be seen when the guide sheet is placed under the good sheet for lettering.

J. Insist that students take proper care of lettering tools. Pen points and brushes should be cleaned and wiped dry after use to prevent rusting. Tops should be replaced on magic markers to prevent them from drying out. Lids should be placed tightly on ink bottles.

K. Students should hold their work at a 45° angle slant on their drawing board so as to view work without the distortion which happens when the work is held flat on the table. For large work, have students stand to work so their arm movements can be free and their view of their work undistorted. A cushion pad of paper placed under work provides a softer smoother writing surface.

L. Additional experimental activities for students

1. Produce a calligraphic design in a different media or combination of media.

a. Batik a calligraphic interpretation of a name.

b. Decoupage a hand-lettered saying as a gift.

c. Letter on fabric or material for a wall hanging--letters may be cut from felt.

d. Use felt, yarns and scrap fabric to create a calligraphic design in stitchery.

e. Develop a monogram to print on stationery in linoleum.

2. Experiment with informal hand-lettering to write letters in different formats coordinating paper and ink colors. Finished work may be mailed to friends or relatives. - (12 - p. 255; 13 - pp. 249, 251)

3. Collect and construct handmade lettering tools from reeds, sticks, tongue depressors, etc. - (13 - pp. 59-64 & 11 - p. 56)

4. For additional ideas and information see: Projects Appropriate for Calligraphic Interpretation.

X. LIST OF MATERIALS

A. Lettering tools

1. Pens

a. Speedball style "C" - variety of sizes

b. Gillott steel pens or Osmiroid pens - variety of sizes

2. Pen holders

3. Brushes, red sable or ox hair 1" to 1/4"; Chinese brushes.

* 4. Reeds - for handmade tools

a. Florist reeds, bamboo segments

b. Cattails

c. Hollow swamp weeds

5. Steel brushes

6. Felt tip markers - various sizes and colors

7. Broad line crayons (Prang Quiks)

8. Colored chalk in square sticks

9. Doctor's tongue depressors

* 10. Fountain pens with steel nibs

11. Small squares of sponge to letter with tempera

B. Pencils - 4-B with chisel sharpened points

C. Writing fluids

1. Ink - various colors

2. Show card or tempera paint

3. Watercolors

D. Water containers

E. Clean rags or clothes

F. Erasers - kneaded, art gum

G. Rulers

H. T square

I. Triangle

J. Exacto knife

K. Compass

L. Paper

1. For practice: 8" x 11" ditto paper; notebook paper; shelf paper

* Materials need be obtained only if the teachers feels a need for them.

2. For assignments - good grade paper, not too slick or too porous, sizes 12" x 18" to 24" x 36"

3. Rolls of white paper for large work

4. Various assortments of paper, magazines, newspaper, etc., for collage techniques

5. Tracing paper - if necessary

M. Drawing board

N. Masking tape

O. Sandpaper block for pointing pencils

XI. RESOURCES FOR STUDENTS AND TEACHERS

A. Books

Donald A. Anderson. The Art of Written Forms. (BPI)

Vincintino Arrighi. First Writing Book: an English Translation and Facsimile Text. (MPL)

Arrighi and others. Three Classics of Italian Calligraphy. (BC)

Raymond A. Ballinger. Lettering Art in Modern Use. (BC)

John R. Biggs. The Craft of the Pen. (MPL)

John W. Bradley. Calligraphers 1830-1916. (ref. MPL)

John Brinkley, ed. Lettering Today. (BC)

John W. Cataldo. Lettering: A Guide for Teachers. (BPI)

John W. Cataldo. Words and Calligraphy for Children.

Chih-mai Chen. Chinese Calligraphers and Their Art. (ref. MPL)

Heather Child. Calligraphy Today. (MPL & BC)

Ralph Douglas. Calligraphic Lettering with Wide Pen and Brush. (BC & MPL)

P. W. Filby (compiled by). Calligraphy and Hand-writing in America, 1710-1962. (BC)

Ross F. George. Speedball Elementary Alphabets.

Sr. Michealine Lesiak, O.S.F. The Art of Fine Lettering. (MPL)

Byron J. MacDonald. The Art of Lettering with the Broad Pen. (BC)

Frederick J. Mitchell. Practical Lettering and Layout. (BPI)

A. S. Osley, ed. Calligraphy and Palaeography. (MPL)

H. Wilmont Richardson. Freehand Lettering. (MPL)

Sallie B. Tannahill. P's and Q's - A Book on the Art of Letter Arrangement. (BPI)

Helm Wotzkow. The Art of Hand-lettering, Its Mastery and Practice. (BC)

B. Films, Slides and Transparencies

The Alphabet (Milestones in Writing). Univ. So. Cal. 10 min. C.

The Alphabet (Language & Linguistics). Indiana U. 30 min. B & W.

Lettering Instruction Materials. Indiana U. 20 min. C.

Writing through the Ages. EBEC 10 min. B & W.

Story of Printing. EBEC 40 min. B & W.

Handwriting: Capital Letters (Part I)

Handwriting: Small Letters (Part II)

Pitographs. U. So. Cal. 10 min. C.

C. Community Resources

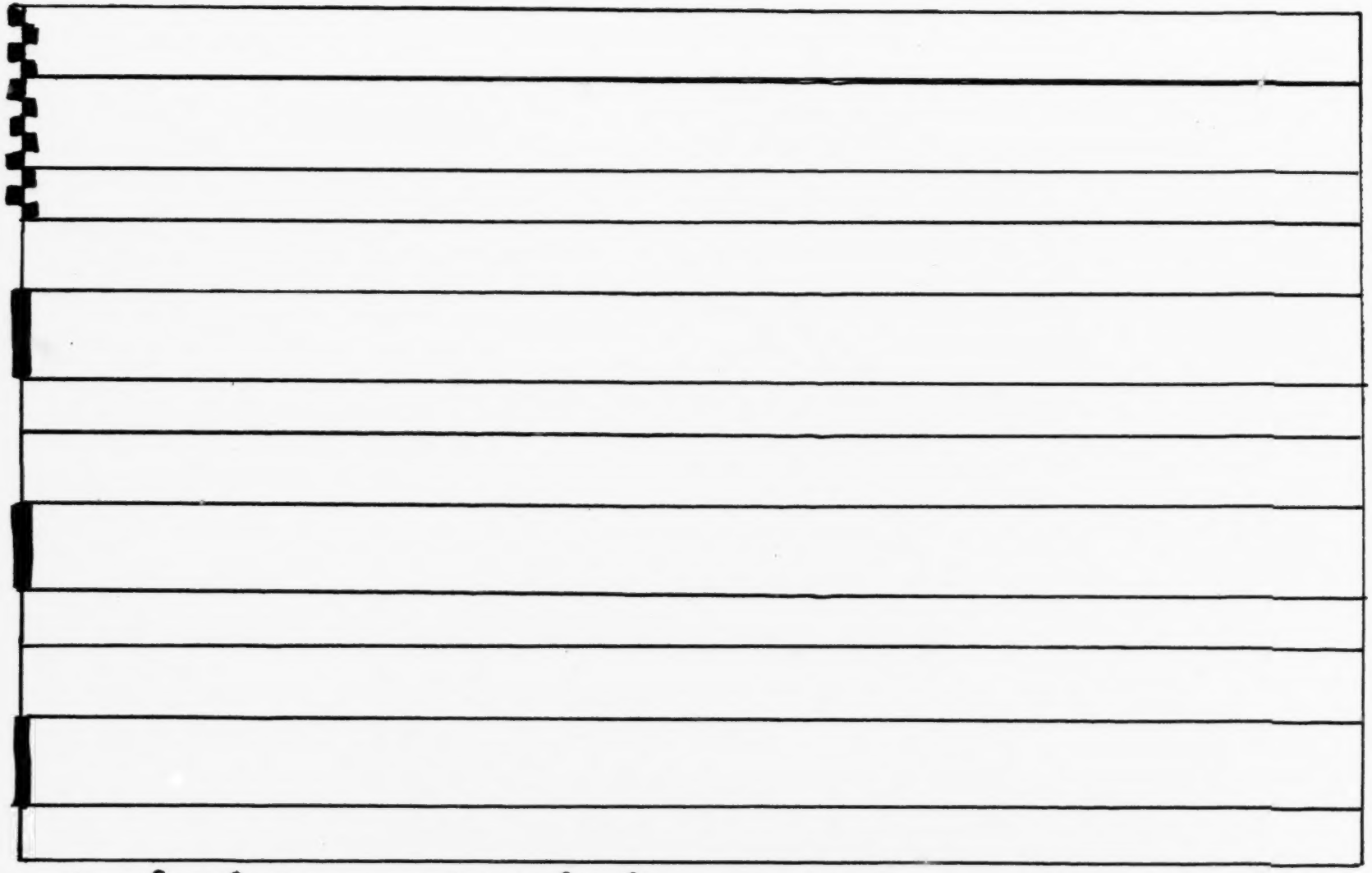
Miami Herald - Layout and Art Department

Commercial Art - Designers and Layout people

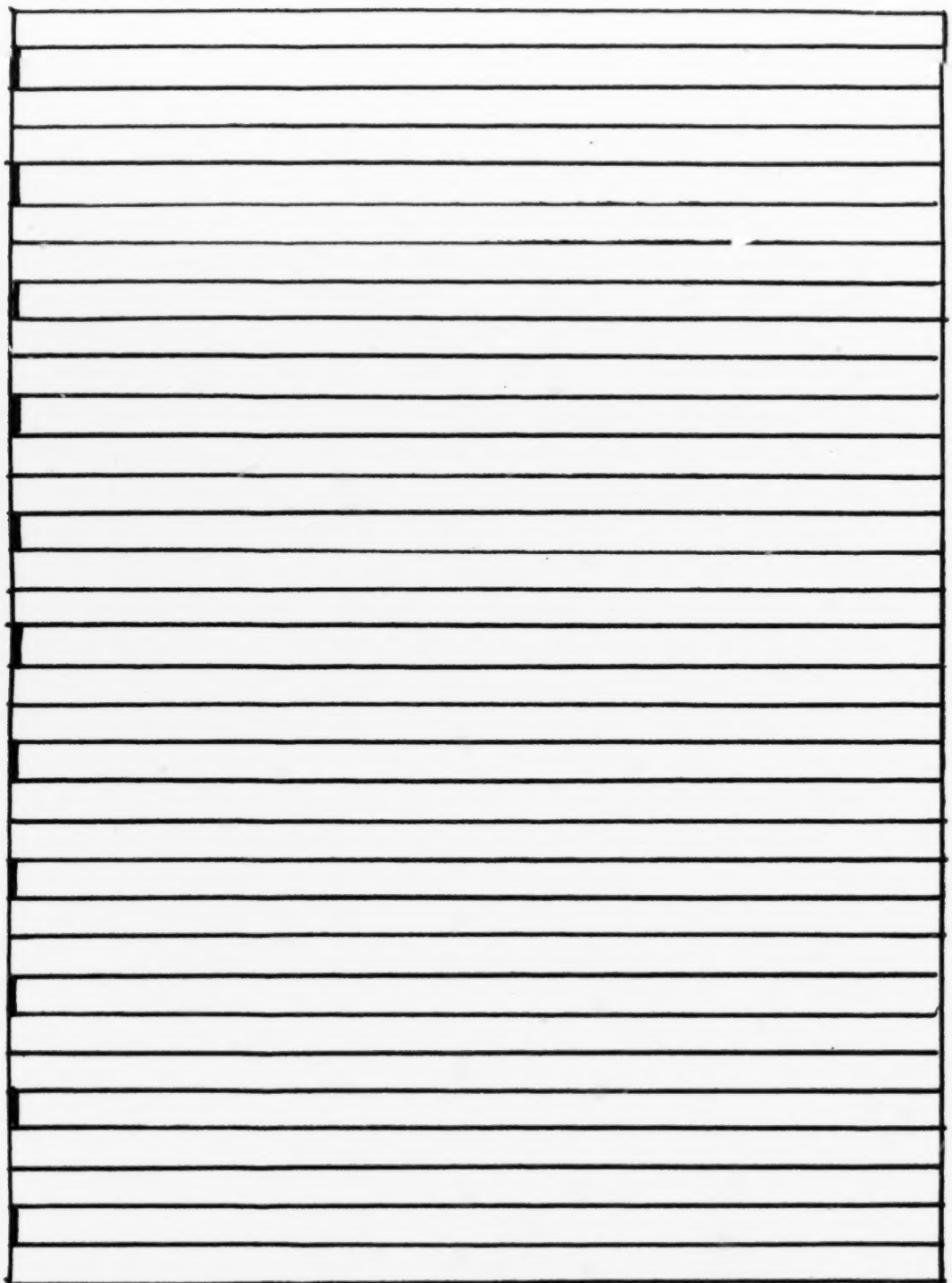
Additional people located in Quin - Community Resources

D. Reprints of "The Art of Writing," The UNESCO Courier, March, 1964; and "The Art of Writing," Paris: UNESCO, 1965 can be obtained from UNESCO Publications Center, New York.

APPENDIX



Master sheet for Roman with Esterbrook #18 or Speedball C-1 pen. - Use under plate.



For Italic with Indinoid "Broad" pen.
Master Sheet - underplate

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